



April/May '99

About the Commission

New Commissioners

Public Art 101 Conference

ArtSpace

Neighbor Appreciation Day

The New Millennium



Smith Tower, 1981

Todd Gangler

from *Seattle Poets and Photographers*

A Millennium Reflection,

SAC's millennium book to be
published in 2000

A

nnouncements

Seattle Artists for the Performing Arts

Application Deadline: July 9

The Seattle Arts Commission's *Seattle Artists* Program will be accepting applications from Seattle-based individual artists during July. Deadline is Friday, July 9 at 5:00 p.m. for submittal of applications for music composition, dance/choreography, or physical theater artists. Applications must be received in SAC offices at 312 First Avenue North in Seattle by the deadline. Postmarks are not accepted. SAC offices are closed between 12 noon and 1 p.m. daily.

The *Seattle Artists* Program supports the development of new work by emerging, mid-career and established artists. Awards are for \$2,000 or \$7,500. Guidelines will be available in early May. A public workshop for those who would like assistance with the application will be held on Monday, July 7. Call SAC at 684-7171 for additional information. (Please see related story on page 8.) [g](#)

New Staff Member

Amy Painter

The Seattle Arts Commission welcomes Public Information Director, Amy Painter to its staff. Amy, who recently moved to Seattle from Washington, D.C., worked for three years in publishing and served as director of

communications for the Accokeek Foundation. Amy will edit SAC's *Seattle Arts* newsletter, handle media relations, and perform a wide variety of communications duties. [g](#)

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Comments or questions about *Seattle Arts*, or about the Seattle Arts Commission in general may be directed to Amy Painter at (206) 684-7171. If you would like to add, change or delete a name on SAC's newsletter mailing list, please fill out the form on the back cover of this issue and return it to SAC at 312 First Avenue North, Seattle, WA 98109-4501.

Public Art Commissions

Learn How They Work and How You Can Get Funding

Are you seeking funding for a work of public art? If you missed the *Introduction to Public Art* training workshop held in March, you may still purchase the informational packet we distributed to workshop participants. This comprehensive packet will provide you with the guidance and resources you need to submit a competitive application for public funding.

Packets include:

- Tips on how to present a professional application
- Comparison of local public art programs
- Sample artist resumes and letters of interest
- Contact information for local and national arts agencies that solicit public art
- Detailed information on the workshop sponsors, including: Artist Trust, Seattle Arts Commission, King County Public Art Program, Sound Transit and the Washington State Arts Commission

Pick up a packet at Artist Trust's administrative offices for \$5.00, or send a check for \$8.00 (includes postage) and your address to: Artist Trust 1402 Third Ave. Ste. 404, Seattle, WA 98101 – and receive your packet by mail. g



(206) 684-7171 phone

(206) 684-7172 fax

Internet: <http://www.pan.ci.seattle.wa.us/seattle/sac/home.htm>

Amy Painter: Editor

Seattle Arts is the newsletter of the Seattle Arts Commission (SAC).

The Seattle Arts Commission was established in 1971 to increase public awareness of and support for the arts. The commissioners, supported by a professional staff, form the governing body of SAC, a department of the City of Seattle. The Commission is composed of 15 policy-making volunteer members appointed by the Mayor for two-year terms. Over the past 25 years, the Commission's foresight and leadership have helped make the arts a foundation of Seattle life and promoted the city as a cultural epicenter of the Pacific Northwest.

The Seattle Arts Commission's mission is to assert a leadership role in enriching lives of the people of Seattle through supporting arts experiences of the highest quality and by advancing Seattle as an international center of artistic exploration and exchange.

City of Seattle: Paul Schell, Mayor

Commissioners: Chair, Roger J. Bass, Ethelyn Abellanosa, Lynn Basa, Dominique Bretin-Sewell, Rev. Ralph Carskadden, Prof. Gregory Hicks, Jay Lazerwitz, Matthew Lennon, Merlee Markishtum, Scott Noegel, Laura Penn, Tawnya Pettiford-Wates, Joan Rabinowitz, Catherine Eaton Skinner, Julie Speidel.

Executive Director: Wendy Ceccherelli

Acting Deputy Director: Kristine Castleman

Administration: Brenda Wilson, Administrative Secretary; Amy Painter, Public Information Director; Grace Dygico, Accountant; Chris Brenengen, Accounting Technician.

Arts Support: Linda Knudsen, Program Manager; Irene Gomez and Susan Kunimatsu, Project Managers; and Joan Peterson, Administrative Coordinator.

Public Art: Barbara Goldstein, Program Manager; Marcia Iwasaki and Ruri Yampolsky, Project Managers; Sean Elwood, Curator/Collection Manager; Patricia Favaro, Acting Registrar.

SAC Welcomes Five New Arts Commissioners

The accolades and accomplishments of the Seattle Arts Commission's 15 representative commissioners could fill volumes. Most are artists or arts professionals, and all are leaders in Seattle's arts community. As such, their presence on the Commission gives voice to local artists, while their own diverse backgrounds and areas of expertise strengthen the Commission as a whole.

This year, SAC is pleased to welcome five new commissioners for 1999: Ethelyn C. Abellanosa, Lynn Basa, Jay A. Lazerwitz, Scott B. Noegel and Tawnya Pettiford-Wates. Each Commissioner, appointed by Mayor Paul Schell and confirmed by the City Council on March 24, will serve a two-year term.



Ethelyn C. Abellanosa



Ethelyn brings a strong and varied background to the Commission. "As a Seattle resident, I understand the

importance of the arts and the vibrance they bring to our everyday lives. Our long tradition of supporting artists and exhibitions that promote the unique backgrounds and communities of our city is unrivaled. The City's vision of funding artists and exhibitions that promote the diverse backgrounds and communities of our city is something I've always admired. Supporting and preserving the arts is as important to our quality of life as our environment and economy. This commitment is one I believe in, and one in which I whole-heartedly support." Ethelyn has spent

the past five years working in the Washington State House of Representatives, dedicated to public service and ensuring that all citizens have a voice. "Although I have moved into a different forum, I still consider myself an advocate for the citizens." She currently works with the Henry Art Gallery, where she is exposed to fresh and challenging artists and exhibits. Ethelyn is also an artist. Using a variety of mediums (essays, video, watercolor, papier mâché), she has exhibited her works in Seattle, Los Angeles and New York and has curated for the Wing Luke Asian Museum.

Lynn Basa



"I can say from first-hand experience how important it is that Seattle have a vital, flexible public art agency. The Commission has had such a large influence on my life that I welcome this chance to do something in return." Lynn is a long-time friend of the Commission. She worked as a secretary for SAC's former Neighborhood Arts Program before attending graduate school in arts management at the University of Washington (UW) in 1981. This lead to her first "real" job as curator

of the SAFECO Corporation's art collection, which she held for five years before becoming director of the UW Medical Center's art program, a position she held for 12 years. In 1998, Lynn won a SAC Visual Artist Award. "The award given to me by the Commission was a contributing factor to my decision to quit my job and fulfill my lifelong dream of supporting myself as an artist." Lynn, now a full-time textile artist, has exhibited her work throughout much of the United States and Europe.

Jay A. Lazerwitz



As the co-founder of ArtSpace, Jay brings to the Commission a long history of arts advocacy

and community involvement. ArtSpace is a non-profit organization that strongly advocates for affordable live/work spaces for artists, and provides artists with professional resources and educational programs (see story on page 10). "This issue is based on the concern for providing new generations of artists with the physical resources necessary for arts development." For the past 10 years, Jay has been a project architect with Prentiss Architects, an award-winning firm focusing on custom residential projects in Seattle and the San Juan Islands. In

his private studio, Jay designs and fabricates metal furniture and mixed media sculptures, and creates encaustic (wax) paintings on both wood and steel. An appreciation for technical processes and materiality stems from his practice of architecture and building, and is evident in the unique and distinctive furniture designs. "I believe in expanding the support of developing artists and plan to use my involvement with SAC to further advocate for the development of affordable live/work spaces and other resources for emerging artists."

Diverse



Passionate

Scott B. Noegel



To many local independent filmmakers, Scott is a star. At

just 36-years-old, this University of Washington professor's artistic endeavors give new meaning to the word "faculty." The Wisconsin native is a scholar, performance artist, filmmaker, writer, musician, painter, sculptor, entrepreneur, and a mentor to other artists. "I have spent the majority of my artistic career working to forge a sense of community among artists of varying disciplines and I have plied my artistic talents toward nurturing these communities." In 1993 Scott co-founded OffLine, a national media arts organization and cable

television series dedicated to promoting artists of all disciplines. Three years later he established the Seattle Independent Film and Video Consortium (SIFVC) to unite and promote the media arts community. This organization, coupled with Scott's visionary leadership caught the attention of Mayor Paul Schell, who invited Scott to join the Mayor's Arts Task Force last year. To learn more about Scott and SIFVC, visit his web site at: <http://weber.u.washington.edu/~snoegel/>.

Tawnya Pettiford-Wates



Tawnya, a professor and director of the Seattle Central Community College Drama Department, brings a fresh viewpoint, creative talent and tremendous energy to SAC. This award-

winning teacher, director, actor and playwright also happens to be a local celebrity. She is noted for her role in *Sleepless in Seattle*; her stellar one-woman show, *Nappy Edges*; the television cult-classic, *Twin Peaks*, and a number of other theatre, film and television roles. Tawnya is also founder and director of Seattle Central's semi-professional theatre project, The Son-ra Parable Players (a dramatic arts ministry), and serves on various community and educational boards. "Dr. T" (as she is known by her students) is an adjunct professor in the University of Washington's Screen Writer's Program, the Seattle Children's Theatre Drama

School, and the Seattle Repertory Theatre's Acting Intensive Theatre. She also works extensively with teens and young adults as a mentor. "I believe that the arts are the most universal and immediate intervention to the ailing spirit. Our society is in desperate need of some intervention. The arts offer creative solutions and ignite the human spirit. As artists, we have the potential to mobilize an entire community toward massive social change and entertain them while we do it. I am honored to be able to serve my community and be a representative voice as a Seattle Arts Commissioner."



Roger J. Bass



Roger J. Bass has been re-appointed as Chair of the

Seattle Arts Commission by Mayor Paul Schell for 1999. University Preparatory Academy Head of School since 1977, Roger serves on the National Association of Independent Schools Board, and on numerous other boards and committees. He is a former board member of the United Way of King County, Intiman Theatre, the Washington Commission for the Humanities, Leadership Tomorrow and Friends of Youth. Roger is active on national education issues, and consults with non-profits on strategic planning

and board/staff relationships. He served as Chair for two years prior to 1999, and has also served as vice-chair of the Commission and as vice chair of SAC's Arts Support committee, which allocates over \$1.2 million annually in arts funding. Roger led the Commission's strategic arts plan process, resulting in the adoption of its first-ever City-approved arts plan, *ArtsPath*. [g](#)

Upcoming Conference

SEATTLE ARTS COMMISSION PRESENTS:

PUBLIC ART 101

A NATIONAL CONFERENCE

Seattle, Washington

May 5 - 7, 1999



Public Art 101 is a three-day conference organized by the Seattle Arts Commission to educate citizens, planners, and all interested public agencies on designing, funding, and implementing public art programs within their own communities. The conference serves as an introduction to public art, exploring the development of public art projects, the commissioning of artists, and detailing the nuts and bolts of bringing public art projects from idea to reality.

Public Art 101 will feature prominent public art advocates from throughout the nation. With an emphasis on funding, the conference will address topics such as urban revitalization, public-private partnership, temporary installations, public art education, and residencies for artists at Seattle's public utilities. Other presentations include case studies of specific projects, as well as panels on legal and maintenance issues.

Conference attendees may also join a variety of public art foot/bus tours that will focus on such themes as earthworks, light, glass, site-integrated work, and the streets of downtown Seattle. Participants will have the opportunity to interact informally with artists, city staff, and public art professionals as well as to share slides of their own programs with conference participants.

The cost of the three-day conference is \$400, which includes all lectures and presentations, three public art tours, three lunches, two receptions and the curricular package. (It does not include accommodations and transportation.)

For more information, or to receive the *Public Art 101 National Conference* brochure, contact SAC's Susan Platt by phone at (206) 684-7076, or via email at: public.art101@ci.seattle.wa.us g

For website info: public.art101@ci.seattle.wa.us

Seattle Artists Funding Provides Freedom, Flexibility and Motivation for Performance Artists

Music Composition, Dance/Choreography or Physical Theater

The Seattle Arts Commission has been and remains one of few municipalities in this country to support the development of new work by independent artists.

In the United States, grant opportunities for individual artists have always been hard to find. These awards, traditionally offered through private foundations or federal level government entities, provide the basic building blocks of support for the arts industry. Arts organizations cannot exist without artists. The work presented on the stages of arts organizations is created primarily by individuals. Arts organizations themselves are composed of collectives of individuals working together to present or produce art, but new work is never "created" by an organization or an institution. The creation of new work is a process of exploration that engages in questioning and analysis of the status quo. And this is an essential element of a viable, growing, relevant arts environment. It is an element which must be encouraged and supported.

Over the past several years, however, individual artists have begun to feel even more besieged and abandoned as prominent funding programs (such as the National Endowment for the Arts) eliminated funding for artists. The Seattle Arts Commission has been and remains one of few municipalities in this country to support the development of new work by independent artists. It does this via its *Seattle Artists* Program and by commissioning new works of public art. If you are an independent, generative artist (the creator, author or originator of new works) living in Seattle and creating new work in the areas of music composition, dance/choreography, or physical theater, you should know about *Seattle Artists*.

If you are an independent, generative artist (the creator, author or originator of new works) living in Seattle and creating new work in the areas of music composition, dance/choreography, or physical theater, you should know about *Seattle Artists*.

The *Seattle Artists* Program was designed to provide opportunities for artistic exploration.

Specific implications for any artist receiving *Seattle Artists* support will vary. But

recipients of *Seattle Artists* funding all agree that it provides freedom, flexibility and motivation. It is an opportunity that should not be missed. [g](#)

Elizabeth Hoffman, a composer and 1997 *Seattle Artists* award winner, had this to say about receiving her *Seattle Artists* award:

"Many aspects of the award and resulting project were outcomes I could not have predicted. Initially, I viewed the award as a wonderful mechanism by which to relieve some financial pressure. It would allow me dedicated time to work in a concentrated fashion during the summer of 1997 on a new composition. The award did that; but it also proved helpful in allowing the performer, Michael Partington, to dedicate time for this project.

The implications of being able to pay the performer proved significant. Dedicated funding for the project allowed me to circumvent some of the most common difficulties involved in performing new works: too often performers cannot be interested, or back out gradually during a project's preparation, as new works demand an especially weighty investment of time and energy. The SAC funding allowed the performer of my project to approach his work in a fully professional sense. It's not likely that the performance would have materialized without the support of the Seattle Arts Commission."

SAC's *Seattle Artists* Program is designed to support the creation and presentation of new work by Seattle's emerging, established and mature generative artists. *Seattle Artists* is committed to commissioning new works representing diverse aesthetic points of view. Award levels of \$2,000 or \$7,500 are assigned by a peer review panel which focuses primarily on the quality of the artist's work sample, which is submitted as part of the application. The required application is only one page, plus attachments.

The 1999 *Seattle Artists* Program will accept applications from composers and choreographers. The deadline is July 9, 1999. Applications must arrive in the SAC office no later than 5:00 p.m. on the deadline date. See page 2 for details.

Artist Opportunities: ArtSpace

ArtSpace Advocates affordable space for artists

Provides a space
for artists to:

Meet
Relax
Study
Learn
Exhibit

Many know this non-profit as an advocacy group committed to fostering and developing affordable artist studio/living spaces in Seattle. And indeed, this is what Seattle architect, artist, and SAC commissioner Jay Lazerwitz had in mind when he co-founded ArtSpace in 1991. These days, ArtSpace isn't just about finding space for artists, it's about providing a much-needed place for artists.

Just two years ago the organization expanded its mission (and its facility) to include a gallery and resource center. ArtSpace now provides artists with just what its name implies—a spacious and serene waterfront facility in which to exhibit their work, a small library with a collection of art and reference books, and a comfortable sitting area for artists to meet and attend educational programs and workshops. The airy, two-story ArtSpace building (located in Pioneer Square) is also where ArtSpace hopes to build a network of artists and other

community
activists in
supporting the
development of
affordable artist
spaces.

Shows

ArtSpace hosts monthly exhibitions featuring some of Seattle's most talented emerging artists. These high-quality shows are testaments to the city's wealth of local talent and burgeoning arts scene, as well as to the dedication of ArtSpace's all-volunteer staff. Since February 1997, over 300 artists have exhibited their works, most of whom had not shown in a gallery before. As a result of their exposure, some exhibitors have gone on to show in other established Seattle galleries. "There is a growing need for a place that focuses on local artists," says executive director Christian French. "There's a lot of talent here, and we are providing a space for that to be seen." Christian and ArtSpace president Christine Federhart are working to "sponsor inspiring, imaginative exhibits and social events to introduce artists and foster a cooperative spirit within the arts community," according to Christine.

Attention Artists

The staff is also working hard to develop the organization's artist resource center with the help of \$5,000 in funding from SAC. Local artist and ArtSpace resource center coordinator Chanda Martin is charged with expanding the center. "We are using the SAC money to create a resource center that will emphasize and promote the availability of artist live/work space," says Chanda. Artists seeking space information will



The ArtSpace Resource Center



ArtSpace Gallery

be able to find space listings, code information, case studies and development manuals. They will also be able to peruse the library, check for job listings, or, she says, "just hang out" in the

comfortable lounge area. In addition to books and magazines, the library also includes a bulletin board with artist space opportunities, job postings, grants information, and arts news; as well as a computer with internet access. ArtSpace hopes to compile a listing of artists whom offer services and other resources, and will be starting a slide registry. Artists are welcome to drop off 10 slides and a resume.

While very much about space and place, ultimately, ArtSpace is about empowering artists with resources, exposure and a supportive community in which to produce their art. "Advocacy of this kind of exchange," says Christian, "is central to our mission."

ArtSpace invites interns and volunteers to get involved in ongoing programs.

If you would like to know more about upcoming events, call ArtSpace at (206) 442-9365, or send an e-mail to: artspace@drizzle.com You can also visit their web site at www.artspace-seattle.org Questions about resources for artists should be directed to Chanda Martin. g

Mark Your Calendar for Upcoming ArtSpace

Events:

Every Third Thursday

Informal talks or salons

7 p.m.

May

Within, a show of six installation artists

June

Box Populi, a local artists' showcase

Saturday, June 26—Box Populi Silent Auction and closing party

7 p.m.



216 Alaskan Way South

(next to the Ok Hotel)

Thursday & Friday, 1 - 6 p.m.

Saturday & Sunday, 12 - 5 p.m.

(206) 442-9365

artspace@drizzle.com

A Beautiful Day in the Neighborhoods

Saturday, February 13th was the perfect prelude to Valentine's Day. For many Seattle residents, this day also was an expression of caring. In honor of Seattle's fifth annual Neighbor Appreciation Day, neighborhoods throughout the city hosted block parties, open houses, award ceremonies, potluck dinners and work parties to appreciate their own. From Madrona to Phinney Ridge, residents gathered to relish the crystal-clear day, and the opportunity to connect with one another. Many artists made their own neighborhood celebrations unique, providing visual art, music, poetry

or performances, while others were venerated for artistic contributions that have uplifted their communities.

Madrona Celebrates

Madrona Elementary School opened its doors to 100 area residents in recognition of those who had offered exemplary community service. Among the honorees was artist Monad Elohim Graves, who runs a gallery, teaches and mentors children. Many know him for *Monad's Monsters*, a fanciful public artwork at the Southeast Seattle Community Health Center, sponsored by SAC in 1992. The "monsters," enchanting, multi-colored fabric creatures, float overhead in the Health Center entryway, smiling down upon visitors. "Through the whimsical, imaginary realm, the creatures signify the unity of people," says Monad. "All the different colors and shapes...they recognize humanity. These representations show how we're all connected. We're all dependent on each other, and we support each other, whether we know it or not." Monad's words perfectly capture the essence of Neighbor Appreciation Day, and demonstrate just why he is beloved in and beyond his community.



The Unity and Oneness of All
Monad Elohim Graves



Talking with the Animals


Some celebrations were “wilder” than others. Across town, Seattlites whose neighbors happen to be animals (the four-legged sort), spent the afternoon at Woodland Park Zoo. One thousand residents were invited to a dessert buffet and award ceremony honoring volunteers involved with the Phinney and 59th playground. Among the honorees were Greg Zuhl, a community member who lobbied for a work of art in the zoo playground that could be enjoyed by visitors of all ages. Mr. Zuhl worked closely with SAC to secure funding and select the artist for the project. His efforts will see “Morphauna,” a sweeping kinetic sculpture by artist, Miles Pepper, installed this month. SAC Public Art Project Manager Ruri Yampolsky spoke to audience members about Mr. Zuhl’s dedication and about the work, described by the artist as “a moving collage of animal forms that will swim/fly in response to air movement in the park.” Afterwards, docent-led tours of the zoo grounds enabled guests to meet their fur and feathered neighbors.

An Evening SNAC

By sunset, a celebration of a different kind was brewing. All of Seattle was invited to Benaroya Hall for the first annual Seattle Neighborhood Arts Celebration (SNAC). City Councilmember Nick Licata, Chair of the Culture, Arts, and Parks Committee, sponsored the event to praise Seattle’s lesser-known,

but highly talented artists and arts organizations, and to “recognize the significant social benefits neighborhood arts provide to our entire city.”

SNAC featured poetry, music, comedy, dance and theater, showcasing the talents of more than 40 local artists, including poet and City Councilmember Richard Conlin who read his poem, “untitled,” featured here. Mayor Paul Schell attended the celebration along with several SAC staff members whose guidance and technical assistance helped make SNAC a success. SAC and other arts and City organizations also hosted several booths to provide guests with arts information and resources. For many, a highlight of the event was an opportunity to vote for the City’s first annual Poet Populist. The winner will be announced in mid-April. Seattle is the first city in the country to recognize a poet elected by its citizenry. A Seattle tradition begins!

Thanks to all those who made this year’s Neighbor Appreciation Day one to remember. 

“Untitled”

by Richard Conlin

The turning of a universe
Fresh with the whispering of
Unseen light and trembling sound;
The long green rolling aching
Of yesterday and the moving on
To red and blue and innocent tomorrows.
I feel all these in my eyes
And this tells me where I am.
I have traveled through sullen oceans -
Gray skies, gray waves, gray whales -
And crested season travelers flying to
The next year for the next summer;
I have driven past mountains and climbed,
Dragging my canoe,
Over logs and rocks and sand banks,
And after all this I have no need for images
Only warmth and breath and softness
And peace in whispered songs
Riding through my body with silence and velvet
With purple, white, and orange
In the dream of the rising moon.



City Councilmember and poet,
Richard Conlin

What's In Store for the Millennium?

The Seattle Arts Commission is participating in several Millennium Projects for the City of Seattle. Our focus will be on creating a legacy for future generations by improving the environment and beautifying our city as we enter the 21st century. Specifically, we are creating an 80-page curated art book featuring local photographers' and poets' reflections on Seattle. Writer/poet JT Stewart is selecting the poetry, curator Rod Slemmons is selecting the photographs, and graphic designer Ed Marquand is designing the book. The book will be published early in 2000.



Canyon; "21st Century Salmon" temporary artworks; and Millennium Hatchcovers, co-sponsored by Seattle City Light.

Finally, SAC is participating with Seattle Center and Seattle City Light in sponsoring temporary artworks for the Millennium Celebration at Festal, Seattle Center's collection of 12 ethnic festivals. Artists will be selected to create temporary artworks for each of the festivals during 1999 through Earth Day 2000. SAC is holding an ongoing open call for artists. All proposals submitted for these artworks will also be featured in the Millennium Celebrations at Seattle Center.

For further information, contact Vicky Lee, Project Manager of Artworks at Seattle Center, 615-0303. [g](#)



Longfellow Creek

M inutes

of the Seattle Arts Commission

TUESDAY—JANUARY 5, 1999

1999 SAC COMMITTEE LEADERSHIP

Roger J. Bass, Chair
Joan Rabinowitz, Vice Chair
Art Support Program
Joan Rabinowitz, Chair

Advocacy

Ralph Carskadden
Laura Penn, Vice Chair

Public Art Program

Julie Speidel, Chair
Catherine Eaton Skinner, Vice Chair

RESOLVED: That the Seattle Arts Commission hereby approve the selection of the 1999 Executive Committee.

ACTION: Moved, seconded and approved unanimously.

Kristina Gonzalez Olsen Resolution
The resolution was moved, seconded and approved unanimously.

PUBLIC ART PROGRAM

Water Marks: 1998 Seattle Public Utilities Portable Artworks Purchase was presented by Jack Mackie and Barbara Goldstein.

RESOLUTION: The Seattle Arts Commission shall purchase the following eighteen works of art for the amounts specified below. These artworks shall be purchased using Seattle Public Utilities % for Art funds.

Mark Abrahamson(1)-Pulp Ponds, photograph, 23.5"x 15.75 \$1,000

Patrick Anderson(7)-Geography of WA. State, book, 11"x66" \$250

Jonnel Covalt(21)-Over the Falls, linoprint, 20"x 28" \$350

Cheryl dos Remedios(25)-Somewhere a Private Ceremony, painting, 34"x34" \$850

Terri Gibb(38)-Granite Creek 2, pastel on paper, 11"x 15" \$360

B. Gutche(46)-Up a Milky River, mixed pigment on paper, 25"x 13" \$450

Anne Hironelle(54)-Aquaria/ Waterbearer#2, stoneware, 23 ¾"x14"x11" \$2,200

Peter Ivanoff(60)-Fountain Study, acrylic and graphite on paper, 29"x23" \$1,250*

Ann Kendellen(71)-Columbia Slough Drainage, photograph, 11"x14" \$200

Two Bridges Over Johnson Creek, photograph, 11"x14" \$200

Kenna Moser(82)-Dividers, mixed media, 16"x 18" \$1,800

Samuella Samaniego(99)- Alpine Roadway, photograph, 6"x9" \$300

Deception Falls, photograph, 10.5"x10.5" \$400

Deception Falls, photograph, 10.5"x10.5" \$400

Deception Falls, photograph, 10.5"x10.5" \$400

Barbara Thomas(109)-Place Set, Lost Place, tempera on paper, 17"x35.5" \$3,150*

Cappy Thompson(111)-Night Fishing in the Secret Sea, glass, 12"x10"x10" \$5,600

Darren Waterston(115)-Swan Song, etching, 32"x25" \$900

Total: \$20,060

*Price includes frame.

RESOLUTION: The Seattle Arts Commission hereby endorses the following policy Actions to be conveyed as action items to the Mayor and City Council.

1. Make SAC the clearinghouse for review of all artworks on City property.
2. Reinforce SAC's role as lead agency for maintenance of art on City property.
3. Increase the One Percent for Art to meet the increased community and departmental requests and to cover staff costs in providing staff support for City projects unrelated to the Municipal Plan.

4. Redefine the Percent for Art program so that it applies to both the public and private funding for all projects on City property and all capital projects in which the City is a financial partner.

5. Adopt an arts development fee on private construction to create new funds for public art, cultural facilities, arts program and preservation of historic art in developing neighborhoods.

COMMISSION ACTION: The resolution was moved, seconded and approved unanimously with corrections.

TUESDAY—FEBRUARY 8, 1999



RESOLVED: That the Seattle Arts Commission approves the 1999/2000 Municipal Art Plan.

COMMISSION ACTION: It was moved, seconded and approved unanimously.

ARTS SUPPORT PROGRAM

RESOLVED: That the Seattle Arts Commission approve the 1999 Community and Traditional Arts Organizations funding recommendations as herein submitted.

Allied Arts Foundation / Eleventh Hour Productions \$900

Cornish College of the Arts \$1,000

Earshot Jazz Society of Seattle / Seattle Jazz Orchestra \$4,000

Esoterics \$2,500

Ethnic Heritage Council \$1,900

Filipiniana Arts & Cultural Center of Washington \$2,500

Floating Bridge Press \$1,100

Freehold Theatre Lab Studio \$2,650

Gallery Concerts \$750

Langston Hughes Cultural Arts Center \$3,400

Literary Celebrations d.b.a.

Northwest Bookfest \$2,800

New City Theater \$1,900

Nordic Heritage Museum \$1,400

Northwest Chamber Chorus \$2,500

Northwest Folklife \$4,000

Northwest Girlchoir \$1,500

One World Theatre / Consolidated Works \$1,900

Philharmonia Northwest \$750

Pottery Northwest \$750

Pratt Fine Arts Center \$1,900

Printer's Devil Theatre \$1,900

Ragamala \$1,300

Rakumi Arts International \$3,000

Richard Hugo House \$1,900

Seattle Baroque Orchestra \$1,650

Seattle Chamber Players \$2,800

Seattle Cherry Blossom Festival \$1,750

Seattle Pro Musica \$2,800

Seattle World Percussion Society

Seattle Youth Symphony \$3,000

SouthEast Effective Development \$1,900

Space City / Suyama Space \$1,900

Three Dollar Bill Cinema \$4,000

Tudor Choir \$1,200

UMO Ensemble \$3,400

Very Special Arts Washington \$1,900

TOTAL AMOUNT

RECOMMENDED: \$75,900

COMMISSION ACTION: Moved, seconded and approved.

RESOLVED: That the Seattle Arts Commission approve the 1999 Arts Service Organizations funding recommendations as herein submitted.

Arts and Visually Impaired Audiences \$1,500

Washington Lawyers for the Arts \$1,000

TOTAL AMOUNT

RECOMMENDED: \$2,500

COMMISSION ACTION: Moved, seconded and approved with Joan Rabinowitz abstaining on Arts and Visually Impaired Audiences and Washington Lawyers for the Arts.

For a copy of the full minutes, call 684-7171

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